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# the village Voice

A WEEKLY NEWSPAPER OF GREENWICH VILLAGE

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## The Battle of Washington Square: 1958

Washington Square is closed to traffic. Not permanently, nor are the buses out of the park, but the fact that a temporary closing has been arranged by the city is a substantial victory for the "anti-traffic" forces. This has been the major story in Greenwich Village in 1958.

The prize—final and permanent closing—is within reach. If it has not come as a Christmas present to the Village, a suggestion of Raymond S. Rubinow, chairman of the Joint Emergency Committee to Close Washington Square Park to Traffic, it cannot long be withheld.

### Closing a Success

The trial-closing has worked out so well that not a single public official has taken exception to the "anti-traffic" group's flat-claim that the experiment has been a success. Even Traffic Commissioner T. T. Wiley, an advocate of a four-lane roadway through the Square, has admitted that the closing has caused no congestion. The commissioner had originally stated that a 30-day experimental closing would be sufficient to assess the situation. Sixty days have passed, and he now says the temporary ban on cars will be extended indefinitely. It is highly unlikely that he would be reluctant to make public the results of the study if they conformed with his point of view, that is, the necessity to keep the park open to traffic.

### DeSapio in Picture

The present phase of the Washington Square story began just a year ago, in mid-December, 1957.

On December 19, Carmine DeSapio came to a meeting, called by the Greenwich Village Study, at NYU's Vanderbilt Hall. His presence there was well-heralded. Earlier in the day he had released a telegram indicating, unequivocally, his support for closing the Square to traffic.

Mr. DeSapio's coming to the meeting was something of a coup. Normally, he avoided direct involvement in Village matters, except to receive the honors—plaques, citations, dinners—anually given to him. However, the Village situation was changing, and his presence at Vanderbilt



WASHINGTON SQUARE. The Battleground: 1952—?

Hall attested to it. Just three months before, Herman S. Greitzer, a virtually unknown candidate, running for Democratic District Leader with the backing of the insurgent Village Independent Democrats, polled an amazing 37 per cent of the primary vote against the Tammany Chief.

Mr. DeSapio made his speech before a clearly partisan "anti-traffic" audience but he never repeated the unambiguous "anti-traffic" words of his telegram. The New York Times was caught up in the confusion. Its early edition said that he "gave his support" to the opponents of a roadway; in the later edition the word "qualified" was inserted as a modifier. The Times suggested that he had "softened" the stand he took earlier in the day.

### Cross Purposes

He further announced at the meeting that no conflict existed between himself and Borough President Hulan E. Jack on the question of the Square. This surprising remark did not line up very well with Mr. Jack's often-repeated assertion that he would consider any solution to Washington Square except closing it to traffic.

Thus, Mr. DeSapio departed the scene leaving the "anti-traffic" forces with nothing to hold on to except an ambiguous statement. The

ir their new-found ally had developed second thoughts on the subject.

The Tammany Chief's emergence into the picture was quickly followed—on Christmas Eve—by a blast from Park Commissioner Robert Moses. With refreshing candor, Mr. Moses wheeled the crux of the matter onto the center of the stage. He stated, without apologies: "The developers of the Washington Square South apartments were formally, officially, and reliably promised under the Slum Clearance Act a Fifth Avenue address and access for the large new population in multiple dwellings replacing warehouses."

The commissioner did not specify who made the promise but he did assert flatly that Mr. Jack "repeatedly stated to the Slum Clearance Committee and others that he would approve the four-lane depressed Fifth Avenue through Washington Square roadway . . . In fact, his office originally prepared this plan and we agreed to it."

### No Denial

Mr. Jack never denied the Moses statement, although he had regularly insisted that he had never made any commitment to anyone on the Square.

As 1957 became 1958 a hush fell over the scene, which lasted until the end of February when Mr. Moses sent word to the Board

of Estimate that he wanted the "promised" roadway through the Square—48 feet wide.

Earlier in the week, J. G. L. Molloy, president of the Greenwich Village Association, asked Mayor Wagner to receive a delegation of Village's who were in favor of closing the park to traffic. The Mayor subsequently met with the group, listened attentively, but was noncommittal.

### Going Gets Rough

By the end of the month the situation began to look desperate for those who wanted to close the Square to traffic.

The Hulan Jack Plan, calling for a 36-foot, three-lane roadway was at last ready to be acted upon.

It was at that point that the Joint Emergency Committee to Close Washington Square Park to Traffic (JEC) was formed. Raymond S. Rubinow, a foundation consultant and dynamic figure, became its chairman. The founding JEC members included Mrs. Shirley Hayes, whose Washington Square Park Committee had carried on the fight practically single-handed since 1952. Its membership was heavier on experts, than on the better-known community leaders; most of the latter were not prepared to commit themselves to the untried group or disagreed with its aim.

The JEC did, however, act as a significant rallying point for popu-

lar support and brought into the picture important figures in the city.

No sooner was the JEC formed than a bold attempt was made to torpedo it. In a release on March 17 to this newspaper, which was the community organ that supported the JEC stand, Mr. Jack claimed that 22 Village organizations were opposed to closing the Square and backed his plan for a 36-foot roadway. The move, if it had been successful, would have enabled the Borough President to point to a disastrously-wide division of opinion in the Village.

### Withers Away

Mr. Jack learned very quickly—within 72 hours—he had been sold a hoax. In the light of day the organizational backing for his stand withered away to a handful

It was in this same release that he called the "anti-traffic," JEC group a "loud-mouthed minority." He further suggested that their agitation derived from "strange motives and sources we have not yet been able to determine." "Strange, indeed!" quipped one irreverent JEC member, at the time. "We're not even looking for a real estate deal."

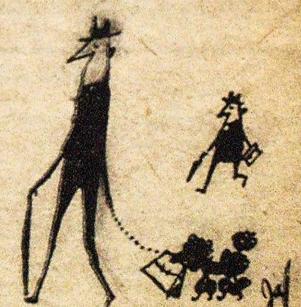
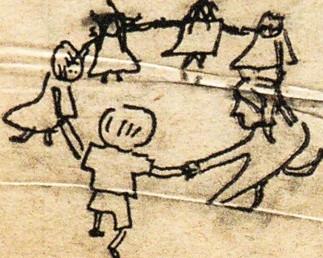
### Memory Lapse

Mr. Rubinow reacted by not only challenging the facts in Mr. Jack's statement, but by reminding the Borough President that he [Rubinow] had been a member of Mr. Jack's 1957 re-election committee.

On the day following the Jack blast, the Washington Square Park Committee met to inaugurate a new petition drive in collaboration with the JEC. The anti-DeSapio Village Independent Democrats joined the drive in a body, while Mr. DeSapio's own local Tammany club, the Tamawa, was listed as favoring Mr. Jack's roadway plan. The latter fact added to the confusion over Mr. DeSapio's position.

The JEC proceeded to enlist the support of Mrs. Franklin D. Roosevelt. The former First Lady agreed to appear before the City Planning Commission on May 14, the day scheduled for a hearing on

*Continued on page 9*



## String Quartet to Play At Village Temple

A string quartet, composed of faculty members of the Third Street Music School Settlement, will perform at the Village Temple, 33 East 12th Street, on Wednesday, January 7, at 8.30 p. m.

The performers include Harris Danziger, Rachael Weinstock, George Grossman, and Marie Roemae-Rosanoff. They will play Beethoven's Quartet in C Minor and Dvorak's "New World" quartet.

The concert, which is free and open to the general public, is one of a series of open meetings sponsored by the Temple's men's club. Refreshments will be served.

## Village Realtor Moves

Eve Cartier, Village realtor, has moved to a new office at 63 West 8th Street. Miss Cartier was previously located on Greenwich Avenue.

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## Plan GVA Brotherhood Meeting Next Week

Plans for the Greenwich Village Association's annual brotherhood meeting will be discussed on January 5, 8.30 p. m., at the home of Dr. Alan Feinstein, 116 Washington Place.

Arthur Kugler, chairman of the planning group, is extending an invitation to anyone in the community, who is interested, to attend the initial get-together at Dr. Feinstein's.

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If there are 11 among you who will join with me, we will soon launch a permanent recreation center-art gallery-forum, sponsoring happy times for all of us. It will be non-political, non-profit and self-functioning. It will be open for ever more to future tots of Destiny. For outline of plans, contact me, Ted Raska, 133 W. 15th St., by mail.

**MERRY CHRISTMAS!**

Italian gentleman, 38, would exchange Italian-English conversation lessons or would pay for same with young learned Villager. OR 4-1458 eves. after 8.

## village calendar

**TUESDAY (December 30):** Concert, Bach's "Mass in B Minor," Church of the Incarnation, 35th Street and Madison Avenue, 8 p. m. (free).

**SUNDAY (January 4):** Concert, Martha Demaras, violinist; and Abraham Stockman, pianist; New York Historical Society, 77th Street and Central Park West, 3 p. m. (free).

**MONDAY:** Forum, Ashley Montagu, "Some Thoughts on Creativity: The Social Sciences," Cooper Union, 8th Street and 4th Avenue, 8.30 p. m. (free).

**TUESDAY:** Panel discussion, "Tribal Patterns Confront Western Ways in Africa," Sanford Griffith, moderator; New School, 66 West 12th Street, 8.30 p. m. (\$1).

WEDNESDAY (January 7):

Forum, Norman Malcolm, "The Revival of Realism and Common Sense: G. E. Moore," Cooper Union, 8th Street and Fourth Avenue, 8.30 p. m. (free).

Seminar, Joseph J. Greenbaum, "Social Psychology and the Social Sciences," New School, 66 West 12th Street, 8.30 p. m. (free tickets; Graduate Faculty Office, 8-830 p. m.).

Concert, string quartet, in works of Beethoven and Dvorak, faculty of the Third Street Music School Settlement, Village Temple, 33 East 12th Street, 8.30 p. m. (free).

Group discussion, Francis Bartlett, "The Significance of Planting for Tomorrow," Postgraduate Center for Psychotherapy, 218 East 70th Street, 8.30 p. m. (\$1).

Talk, Anatol Broyard, "American Mass Culture: 'New Yorker' Humor," New School, 66 West 12th Street, 8.30 p. m. (\$2.75).



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the column of lasting insignificance

by John Wilcock

## The Poetry Contest: Winners

The second annual Poetry Contest sponsored by this column attracted several hundred entries from many different parts of the country. When the judging was finished, however—handled meticulously by Jean Garrigue and Ruth Herschberger, excellent poets themselves—the first two winning entries turned out to have been submitted by Villagers.

The winners:

1. George Gordon, Morton Street
2. Albert Waller, West 11th Street
3. Jim Hallahan, University Avenue, the Bronx

Honorable mentions: Marybeth Little Weston of Scarsdale (a winner last year) and Susan Gorbea of West 88th Street.

Other poems the judges liked were by C. Stoloff, Carson Davison, Carman Moore, R. S. Brown, Michael Wiener, and Hu Carroll Ferreira.

My thanks are especially due to the following organizations which have donated books as prizes: The Eighth Street Book Shop, Simon & Schuster, the MacMillan Company, New Directions, Knopf, Dial Press, and Doubleday. Kenneth Patchen also donated a copy of his book "Poemscapes".

### WHEN I THUS TREMBLE HANDED DROP THE FLASK

(First Prize)

When I thus tremble handed drop the flask  
And breathe scotch fumes upon my slumbering Phoebe  
Who, pink flanneled and sweet smiling waits  
The Spring to come to my tormented loins,  
I think of father, groaning out of bed  
In Winter, with the snow swirls  
And the wind gusts beating at the house;  
I see him in that dant and rumppled nightshirt,  
Faint smelling of an ancient mustard poultice,  
Down the stairway, raging, raging at my mother  
Who did not change the too full chamber pot.

Dark ashed, the one time embers on the hearth  
Stirred madly at the storm come through the door  
That wildly clatter banged  
As father's curses at the ill struck night,  
Snocked up into the fury of the wind,  
Died harshly in the darkness.  
O, I could feel as he  
The icy melancholy of the backyard privy.

That vengeful spectre, vapor breathing,  
Blue lipped, blue legged in the blackness,  
The frostbite searing at those gaunt and trembling haunches,  
Waited grimly for the Summer  
(As my Phoebe waits for Spring)  
Waited grimly for my mother  
Who, fear tremored in the great bed,  
Flew from father's Celtic wrath,  
And, with trachea ever parched,  
Drank warm Guinness at The Black Horse  
Where damp sawdust did for heather,  
Dented cuspidors for trees;  
Where, with pinches on her hamocks  
And rogue slaps upon her thighs  
By Macdonnell and O'Leary,  
Her shrill cackles filled The Black Horse  
As they never filled the kitchen.

Then came reeling back to father  
Who, fast frozen to the cold boards,  
Sat dark brooding in the shed  
Like Cro-Magnon man at Stonehenge,  
Till hot water from the sooted cauldron  
Disengaged him.

Thus, groaning from my unrequited bed,  
White knuckled on the rag rug spinning stairs  
(Not fearing wolf howls on the frozen lake  
Nor pneumococcus on the polar air)  
Toward raucous windows at The Black Horse Inn,  
High wheezing laughter at the ale warped bar,  
Not looking back, I clatter bang the door;  
I cannot brook my Phoebe's anguished snore.

—George Gordon

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## 'Art,' 'Travel' Courses Begin at Cooper Union

Cooper Union will open two free courses during the first week of January.

Professor Weller Embler, head of Cooper Union's Department of Humanities, will give a series of 11 Monday-evening lectures, beginning January 5, on "Contemporary Literature, Art, and Music." They will each last an hour, from 7:30 to 8:30 p.m. The series will examine the influence of philosophy, science, psychology, and social thought on literature and art of the 20th century.

### Creative Travel

Eric Mann's course, "Planning for Creative Travel in Europe," will be given on three consecutive Tuesday evenings, beginning January 6, from 7:30 to 9:30 p.m. Mr. Mann is travel editor of Cue Magazine.

All the school's courses are free but registration is required. Cooper Union is located at 8th Street and Fourth Avenue. For further information phone AL 4-6300.

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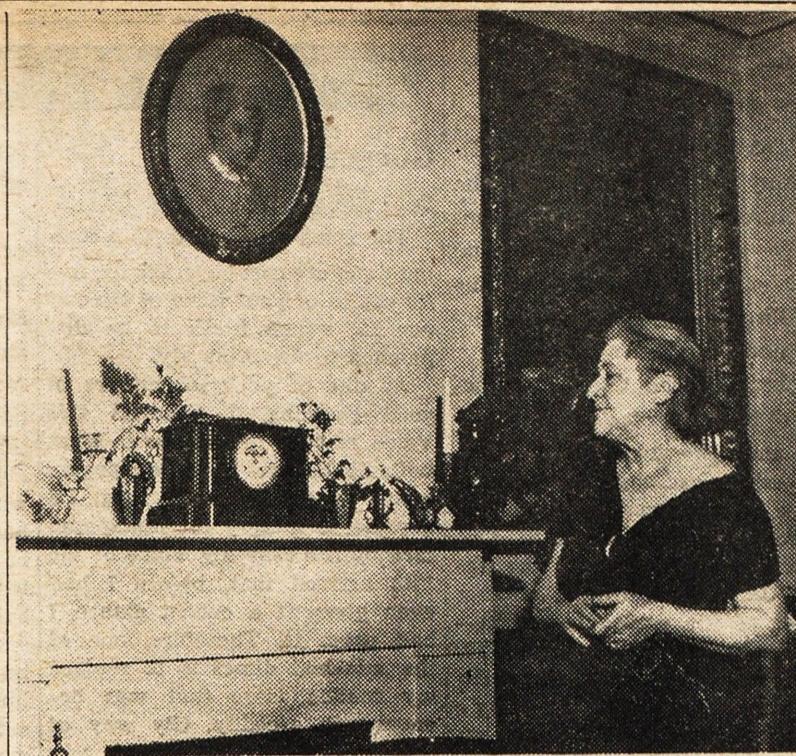
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Mrs. Pulsifer:

## The Genteel Generation, and The World Around the Square

"At the table one should talk about roses." This statement from Susan Nichols Pulsifer's book, "A House in Time," reflects the chasm that divided Greenwich Village during the closing years of the 19th century.

Mrs. Pulsifer's mother expressed the sentiment at a time when the world of Washington Square could be described as genteel, elegant,

and above all, insulated.

Mrs. Pulsifer, a quiet-spoken, serene woman, still lives in the house at 42 West 11th Street that she has written about with such feeling. Her book, just published by Citadel Press, has been illustrated very pertinently by another long-time Villager, Edward C. Caswell.

### Cornerstone of Literature

The author was brought up in a happy, modulated environment that lent a cherished, balanced quality even to melancholy. Reflecting in her book on two childhood friends, she writes "... Yet even today I feel pride in having these particular boys as my youthful playmates, for Teddy met a heroic death as a young officer on the battlefield of World War I, and Ernest has achieved fame in the ateliers of Paris."

In a comfortable room, full of personal history, Mrs. Pulsifer spoke of her "inordinate admiration for the French," and especially for those two brilliant letter-writers, Madame de Staél and Madame de Sevigne. "The cornerstone of literature is the letter-form," she said.

### No Jamesian

"I am more interested in the writer who reveals—not the facts of life—but the feeling." Even though agreeing that style is "perhaps even more important than content," she does not care for her fellow-Washington Squareite, Henry James. "I very much want—although maybe I haven't—a positive and constructive point of view."

Nor does she like T. S. Eliot, whom she knew. He depressed her. As for "The Wasteland," "I have never personally known life to be like that."

### Beat Generation

Yet, she feels she can look toward the "beat generation" with the "acceptance of a grandmother."

"I believe I have been through the feelings of the 'beat generation' with my youngest son, David. He is under 25, and is much happier being a lobsterman in Maine than when he was making the rounds of cocktail parties in Greenwich Village." "In fact," she remarked, "I took him a book, recently, called 'The Beat Generation and The Angry Young Men,' and he was shocked."

Mrs. Pulsifer is deeply involved

## 'Noh' Lyric-Drama In Village

The first complete performance of David Levy's "Sotoba Komachi" will be presented by Greenwich House Opera Workshop at 27 Barrow Street on January 9 and 10 at 8:30 p.m.

"Sotoba Komachi," a one-scene lyric drama featuring two dancers, four singers, and chamber ensemble, is based on a Japanese Noh play. Robert Blafield is the director and the cast includes Daniel Caruso, James Aragon, Jane Harkness, Ruth Ray, and Jovinghan Lee.

Wolf-Ferrari's "Secrets of Suzanne" will also be included in the evening's program, with Mary Gavin, Ramon Gilbert, and Anthony Cutler as the singers.

with the "neighborhood." Her participation in it dates back to the memory of her parents who always went to meetings of the Washington Square Association and the very social Neighborhood Club. As she describes it in her book, the dates of the meetings were "firmly encircled on the home calendar of events . . . I understood little of the meaning and significance of these gatherings—only that they were important, and that one must go, sort of in deference to The Neighborhood and to oneself, as an inhabitant of The Neighborhood."

Mrs. Pulsifer has remained true to her concern for the neighborhood (even after it ceased to be capitalized). She was one of the original band—with Shirley Hayes—who fought unremittingly to close Washington Square to traffic.

At the moment, though she divides her time between a "salt-water" farm in Maine and the house on 11th Street, she is rooted to Greenwich Village. "A house is not something you can give up, any more than you can give up your family," she said. "There is a big move among women of my age to leave their homes and go into small apartments, I'd be like a plant without roots—I'd wilt and die."

(Special to The Village Voice)  
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## Tilden Club Charters Plane for London Flight

The Tilden Democratic Club, 603 Sixth Avenue, has chartered a regular KLM flight to London and return at a round-trip cost of flight of approximately \$250. The plane will take off on Friday evening, June 26, of next year, and return Sunday, July 26.

Members of the Tilden Club and their friends are eligible but reservations must be in by January 1.

Art Pearlroth, 14 Washington Place, is chairman of the flight committee, with Sheldon Camby, 71 Irving Place, as co-chairman.

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## books

### THE RESTORATION OF MEANING TO CONTEMPORARY LIFE

By Paul Elmen. Doubleday, \$3.95.

by Howard R. Moody

The "sickness unto death" of Kierkegaard and the "nau-ssea" of Sartre seem like nothing worse than acid indigestion compared with the painful and fatal illness of boredom and meaninglessness described by the author of this new treatise on the American malaise of ennui which threatens to choke our life off. It is very refreshing, though not consoling, in the midst of all the written and spoken words about atomic destruction and nuclear holocaust, to find a prophet who is suggesting that in all likelihood we won't be blown up; we will just be smothered by the tedium of human existence. One is reminded by George Bernanos' words that "historians, moralists, even philosophers refuse to see anything but the criminal; they recreate evil in the image and likeness of humanity. They form no idea of essential evil, that vast yearning for the void for emptiness: since if ever our species is to perish it will die of boredom, of stale disgust."

The author reminds us that modern man is prepared for everything — catastrophes of all kinds—earthquakes, nuclear attack, sudden death. But he is not prepared for the most horrible discovery of all: nothingness. The

**HOWARD R. MOODY** is senior minister of Judson Memorial Church on Washington Square.

shock of discovering that total oblivion threatens everywhere is unlike the fear of anything we have known since the days of our childhood. In the face of the Void we are helpless and weak; we have forgotten the name of our Meaning, which we could call on to save us. As the meaning goes out of life, we invent new kinds of triviality to fill our boredom. The final end of the eradication of meaning is the flat, tasteless ennui of the carbuncular clerk in "The Wasteland" or the vacuous faces of that army of men and women for whom life holds neither the hope of heaven nor the fear of hell. Meaninglessness sends them whirling through emptier and emptier days.

Never has an author written about boredom in such an intense and fascinating way. Whether or

### EVERGREEN 5

Grove Press, \$1.

Unfortunately a growing dichotomy is discernible in the "Evergreen Review"—an incongruity between the intellectual level of the non-fiction and the appallingly low level of the fiction and poetry.

Although "The Case of James Dean" is perhaps too short to support the generalizations it raises, it does an exciting job of relating a contemporary phenomenon to an archetypal structure. "No More Masterpieces" and "The Human Universe" surround another aspect of the present situation—the dissipation of our initial responses to both natural and artistic surroundings. The feature piece, however, is strikingly superficial.

With the exception of a short lyric by David Lytle, the poetry lacks tenseness and power; here content as well as form has been sacrificed on the altar of "spontaneity." The fiction, exclusive of a story by William Eastlake, for the most part lacks any meaning whatsoever. The direction of "beat" prose is increasingly toward unselected chunks of daily existence—what would bore in a bar and is even more desperately tedious on paper.

An aesthetic standard could create a challenge to the stuffiness of most academic quarterlies. Continued lack of taste may allow "Evergreen" to ride the beat-generation kick but to fail at establishing any identity of importance.

—Betty Berenson

not one agrees with his strong theological analysis of modern man's ennui, one cannot help but admire Mr. Elmen's gift for poetic writing and in part the deep poetic consciousness which enables him to deal in such a penetrating way with his subject. The book is one which moves from boredom to horror to glory. His final assertion that the meaning and glory that we thought were dead are alive again, we may not believe; but if we see the nothingness and the horror in its nakedness, we may wish with all our heart we could believe.

## letters to the editor

### Gorgeous

Dear Sir:

The coins attached to this communique are cost-coverage for five (5) copies of your issue of December 17, which I ask to be dispatched to me promptly.

As one of your subscribers in good standing, I received this Voice edition in the mail. What with all the New York newspapers being on strike for so long, I'd become so hungry for newspaper fare by the time my Voice of the 17th arrived that, before I had even given it a decent glance, I had eaten it! Therefore, one of the attached dimes is to replace my mailed issue that was devoured so greedily. (By way of clinical, objective comment, you may be interested to know that The Voice does not digest easily. Perhaps you should add a "not to be taken internally" warning on all future issues.)

The other four dimes are not to go into your fund to buy yo-yos

### THE NOBLE GRAPES AND THE GREAT WINES OF FRANCE

By Andre L. Simon. McGraw-Hill, \$15.

by Barry Lee Cohen

Andre L. Simon, a prolific writer on wines, has again combined his expert knowledge and impressive years of experience to produce "The Noble Grapes and the Great Wines of France."

Printed in the Netherlands and published in this country by McGraw-Hill, the book boasts of 24 full-color photographs by Percy Hennell. "Boasts" because the color work, which was processed in England, is as fine a job as you will find in present-day publishing.

This is no *livre ordinaire* to be swallowed whole, but an invitation to wine-tasting; no pagan homage to Bacchus, but the assured musings and recommendations of a Chevalier des Tastevin and member of the Saintsbury Club. Bordeaux versus Burgundy; the storing and serving of wines;

Continued on page 10

for the Mau-Maus, as you might otherwise naturally assume, but to cover the issues I plan to dispatch to various friends living in Ft. Atkinson, Wisc., Scituate, Mass., Brooklyn, Iowa (honest), and Bloomington, Ill. My reason for wanting this particular issue of The Voice stems from the fact that I did manage to glom its Feiffer contribution—the mama who wants her son to be happy—because I always eat the best part of anything last. This guy is no less than the Herblock of the Fringe-Paranoiac Set. The keen sensitivity of Mr. F., and the way he can toss the zingers around unerringly with such joyous, devastating results, is no less than gorgeous. Therefore, I consider it my duty as a patriotic American to try to spread his stuff around a bit. So any delay in your sending me the five copies requested will be interpreted as a vile attempt on your part to chip away at my patriotism.

After you've issued the proper directives connected with my accompanying four bits, you might read and consider reprinting the following fascinating information filler which I came across in the November, 1881 edition of Frank Leslie's Popular Monthly (I'm a little behind in my reading):

#### The Lower Plains

"It seems that the attempt to naturalize camels in Texas and New Mexico was not, after all, an utter failure. The camels used for carrying freight across the California Desert did not, for some reason, prove profitable, and they were turned loose on the Gila and Salt River bottoms. There they lived and bred, until now, it is said, they roam the lower Gila plains in large numbers, giving the Louisiana Citizen ground for the belief that they 'will continue to increase in numbers until a drove of wild camels will become as common on the western plains of Arizona as buffalo now are on the plains east of the Rocky Mountains.'"

Uncanny prophecy, eh?  
So send the papers awreddy.

—Rita H. Libin  
West 76th Street

## Sick, Sick, Sick . . . . . by Jules Feiffer

LOOK, IT'S NOT THAT I'M ANTI-LABOR OR ANYTHING BUT THE STRIKE COULDN'T HAVE COME AT A WORSE TIME.

I MEAN HERE WAS THIS GUY BUDDY DE LA VACA GETTING THIS UNDER AGE TEEN AGER TO ACTUALLY MEET HIM WITH HER OVERNIGHT BAG.

AND HE'S EVEN GIVING HER HUNDRED DOLLAR BILLS AND THIS KID HAS REALLY FLIPPED FOR HIM AND WHERE THE HELL IS MARY WORTH? OFF IN CHURCH SOMEWHERE!

CAN YOU IMAGINE CALLING A STRIKE AT A TIME LIKE THIS - WHEN HONEST TO GOD SEX MIGHT, AT LAST, HAPPEN IN A COMIC STRIP?

I NEVER THOUGHT I COULD MISS ANYTHING THE WAY I MISS CHARLIE BROWN!



AND THEN TO BE FORCED TO GO WITHOUT!

I KNOW! IT'S LIKE - IT'S LIKE LINUS DEPRIVED OF HIS BLANKET!

OH, BERNARD - YOU DO UNDERSTAND.

I KNOW JUST HOW YOU FEEL.



WELL - WE ALL DO.



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**Further Thoughts on Varese:****He's Out There on the Moon, Reaching Back**

by H. B. Lutz

Edgard Varese's "Poeme Electronique," which ended last month's memorable concert at the Village Gate with much more than a bang, although just as explosive and revolutionary, I do believe, as the Lexington-Concord turbulence of 1775, was not a shot heard around the world—at least not yet; and not yet has the avant-garde work of this modern master of sound had the dramatic impact on music as we know it that the famous Armory Show had on painting as they knew it prior to 1913 (before the offensive "Ashcan School" of monsters roused the fury of all good art critics and experts of that day; before the "shocking horrors"

now calmly accepted as abstract painting moved in), but it seems to this grassroots layman that the gap between the Varese approach to sound and music represents a greater jump from old to new than any other single step ever attempted in any of the arts. I happen to adore the "archaic" work of Palestrina and the "modern" of the late Bartok, so when I suggest that Varese makes Bartok, Carl Ruggles, and other "moderns" sound like Palestrina, it is with no disrespect for any of the foregoing composers. Because as I see it, while the pioneer "modern" composers have been reaching farther and farther out, building a bridge, let us say, to the moon, this man Varese is already out there on the moon reaching back.

**Relax, Everybody**

Those at the Village Gate concert who did not dig his signals—and none of my best friends did—have no need to wear chips on their shoulders. Relax, my friends, Varese is no cold-blooded, sadistic Bluebeard trying to slaughter and dismember you with his electronic sound. Since I wrote my first piece on that concert (Voice, November 19), my wife and I have dined and wined with Mr. and Mrs. Varese, and there are no two more charming, warm, compassionate human beings. But what

**EDGARD VARESE AT HIS PIANO**

I'm about to say in regard to what associations of remembrance, emotional and sensory context that strike too deeply in the unconscious to be dug up and analyzed. Now Varese's greatest originality, I think, lies in the fact that he bypasses all musical instruments and electronic imitations, and instead sounds out electronically-originated sound vibrations of pure sound, free of all association, direct to the ear drum; and so the sensory system of the listener becomes the instrument played upon. He leaves behind those familiar psychic realms illuminated by Freud, Jung, et al, and enters the territory staked out by Pavlov and Watson; his

When, at the Gate, just prior to the electronic rendition of his work, Varese spoke of setting sound "free," he was evidently thinking mostly in terms of setting sound free of scales and tempi; to me he also liberated sound from all previous associations; context, and meaning — directly opposite from James Joyce's purpose in inventing word sounds. Familiar sounds, like smells, do have associations; sound vibrations hitting the ear drums from a flute, a bass violin, a trumpet, a snare drums, are all tied up with asso-

**IF I SHOULD WAKE**

If I should wake before I die  
What orison shall I cry?

May I be ground to clarity  
All opal doves then fly to me!

—Tuli Kupferberg

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**Openings**

Arkep Gallery, 152 West 24th Street, paintings by Jack Prezent, January 5-31.

Atelier, 32 East 10th Street, sculptures, monotypes, gouaches by Peter Lewin Nicholson, now through January 15.

Burr Gallery, 115 West 55th Street, "Gloria," an exhibition of religious paintings, sculpture, graphics (including one work by Villager Edith Blatt), now through January 3.

Camino Gallery, 92 East 10th Street, paintings by Sal Sirugo, January 2-22.

City Gallery, 735 Sixth Avenue, drawings by Brodie, Forst, Grosz, Guston, Kline, Muller, Pasilis, Resnick, many others, now through January 6.

Hansa Gallery, 210 Central Park South, Jan Muller memorial retrospective, now through January 10.

Hudson Guild, 436 West 27th Street (entrance on 26th Street), "Our Changing City" paintings by Philip Reisman, January 7-21.

James Gallery, 70 East 12th Street, paintings by members of the NYU art faculty, January 2-22.

Sidney Janis Gallery, 15 East 57th Street, "Eight Americans" (paintings by Albers, De Kooning, Gorky, Guston, Kline, Motherwell, Pollock, Rothko), January 5-31.

Morris Gallery, 174 Waverly Place, poem-paintings by Dorothy Goldberg, now through January 19.

Nonagon Gallery, 99 Second Avenue, paintings by Jack Davis, January 4-24.

Phoenix Gallery, 40 Third Avenue, woodcuts, drawings, collages by Lenore Joffe, January 2-14.

Riverside Museum, 310 Riverside Drive, Contemporary Danish Artists, January 4-24.

Roko Gallery, 925 Madison Avenue, paintings by Peter Heinemann, January 12 through February 4.

Ruth White Gallery, 42 East 57th Street, paintings and collages by Edith R. Geiger, January 6-24.

Washington Irving Gallery, 49 Irving Place, paintings by Abraham Lipsky, January 5-24.

sound waves beat solely on our reflexes, not as random noises but by artful design; the result is unlike any other music ever heard. It's both a shocking and a cleansing experience, as was modern architecture when it first appeared.

No one can predict the sound of things to come as the world moves on into another new age, but everyone knows that music, like all the other arts, cannot stand still. If the music of tomorrow is not going to move in the direction so brilliantly explored and pioneered by Edgard Varese, then where is it going to go? Where else is there for it to go?

**AT HENRY STREET**

The "Saturdays at 3" program for children resumes this weekend at the Henry Street Playhouse, 466 Grand Street, with a lyric-theatre production featuring an adult professional company.

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## movie journal

by Jonas Mekas

In "THE HORSE'S MOUTH" (at the Paris) Alec Guinness is having another one of his field days. This is an actor's film, not cinema. Like most humorous novels since "Don Quixote," the Joyce Cary book on which the film is based was uneven and episodic. And so is the movie. "The Horse's Mouth" is far from being as subtly amusing and original a comedy as, say, "My Uncle." In addition to its weakness of structure, the film is, most of the time, overacted. Still, it is a very amusing picture. Being an actor of distinction, Guinness again creates a unique and very personal character—a caricature of an artist and a genius that is at once comical, pitiable, and tragic.

While we're talking about comedy, and since there haven't been any movies lately that I could recommend to an average intelligent film-goer (exceptions: "Panther Panchali," "The Seventh Seal," "My Uncle," "He Who Must Die"), there is occasion to point up a few early sound and silent-film revivals. In its retrospective series the Museum of Modern Art this week (through January 3) is showing Robert Benchley's "THE SEX LIFE OF THE POLYP," a small masterpiece that nobody should miss. On the same program there is another short film, a Movietone newsreel, in which G. B. S., during his first trip to the States, makes his comment on America. It is something to hear.

A silent "classic" of a more serious nature is King Vidor's "HALLELUJAH," at the Museum of Modern Art, January 4-10. Seeing it again, one is surprised by its visual strength. Although it is a sound film (1929), Vidor was



Friedman-Abeles  
**SIR JOHN GIELGUD** is happily back with us again, opening this week at the 46th Street Theatre in "The Ages of Man," based on George Rylands' Shakespeare Anthology.

still a silent-film director, and "Hallelujah" has a visual dynamic rarely seen in today's anemic cinema. And his careful use of sound reminds us that the sound track in 1929 was still considered a creative element of the film, not a Dopelganger. The same could be said about the first version of "THE JAZZ SINGER," currently being revived around town. The first sound film! One wishes that the 100,000th sound movie ever made (we are at least somewhere near that figure!) had such an effective track. Revisited, "The Jazz Singer" strikes me also as a very faithful depiction of Jewish middle-class life. What a long way from its stark, direct, bold images to Wouk's sickly pale "Marjorie Morningstar."

Through the aura of sentimentality that surrounds most of the second-rate silent and early sound movies, there now emerges another life which begins to interest us more and more, i.e., their documentation of the period. It would seem to me that the films made in the 20's, because of their spontaneity and exuberance, were more self-revealing than the too often contrived pretentiousness of those produced in 1958 (exceptions being, perhaps, the Elvis Presley type pictures, some simple thrillers, B and C films—movies which have no artistic pretensions and are curiously dismissed by the critics such as myself as not recommendable.)



## music

### CHRISTMAS EVE AT JUDSON

At the stroke of midnight on Christmas Eve, Santa Claus, in the guise of the Reverend Howard R. Moody, arrived at Judson Church. Mr. Moody presented to the large assemblage the Collegium Musicum and its conductor, Fritz Rikko, who performed works by Bach, Vivaldi, Alessandro Scarlatti, Telemann, and Handel.

In his introduction Mr. Moody accurately described the group as an excellent chamber-music organization well-known to music lovers—and this was proved, as he said, by the capacity audience in the church. Although the minister intended merely to welcome both the congregation and the performers, he was unwittingly reviewing the concert before it was heard, for only the most rewardingly critical adjectives can be employed to comment on the soloists (too numerous to name in this brief space) and the whole orchestra. Permit the listener to offer a hearty thank you and a much deserved Happy New Year to Mr. Moody, Mr. Rikko, and their associates who made possible a more pleasant Christmas.

—Nancy K. Siff

## dance

### PAUL TAYLOR & CO.

At the 92nd Street YMHA, Saturday evening, December 19.

It is three years since Paul Taylor started performing solo and group dances, and one of the most invigorating things about his concerts has been the constant development and change from one year to the next. Not that one always prefers the new work—in this case I didn't—but it is important that an artist keep growing.

In Taylor's earlier concerts I was struck by the joy emanating from dancers and dances. This is gone, and has not been replaced by anything of equal force—no greater complexity of space, rhythm, dynamics, or greater variety of movement, or increase in atmosphere, except in two works from last year's concert: "Epic" and, particularly, "Events 2." The latter is a tremendously poetic interpretation of a "slice of life"—two girls waiting—and has intense atmosphere, created by the economy of movement, the stillness, a recording of rain sounds, and wind blowing skirts and curtains. It is an original theatrical experience.

As a dancer, Mr. Taylor is vigorous, supple, and beautiful to watch. His company of girls, Toby

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\*\*\*\*\* Daily News . . . WALT DISNEY'S

"WHITE WILDERNESS"

and Louis Jourdan "DANGEROUS EXILE"

Armour, Phena Darner, Viola Farber, and Donya Feuer, are well-trained and lovely, and all maintain the expression of quiet serenity which seems at present to be the attitude of the dances.

I look forward to future concerts and the interesting developments they should present in Paul Taylor's choreographic career.

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Continued on page 8

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## at the movies

### ART (GR 3-7014)

#### THE SEVENTH SEAL (all week)

Symbolic and beautiful Swedish film by Ingmar Bergman, seeing man, God, and life as a great medieval chess game. WED: 1:15, 4:15, 7:15, 10:20. FRI, SAT: 2:15, 5:15, 8:15, 11:20. SUN-TUE: Same as Wed, Thurs.

#### SENECHAL THE MAGNIFICENT (all week)

Fernandel as a minor actor and major, but confused, human being. WED, THURS: 2:55, 5:55, 9. FRI, SAT: 1, 4, 7, 10. SUN-TUE: Same as Wed, Thurs.

### EIGHTH STREET (GR 7-7874)

#### WHITE WILDERNESS (all week)

The Disney documentary cameras in the Arctic. WED: 2:55, 5:50, 8:50, 11:45. THURS: 2:30, 5:10, 7:50, 10:35. FRI, SAT: Same as Wed. SUN: Call theatre for show hours.

#### DANGEROUS EXILE (all week)

Louis Jourdan, Marita Hunt, Finlay Currie in goodish costume drama about a young refugee from the French Revolution. WED: 1:25, 4:20, 7:15, 10:15. THURS: 1, 3:40, 6:20, 9:05. FRI, SAT: Same as Wed. SUN: Call theatre for show hours.

NOTE: "A STREETCAR NAMED DESIRE" will be booked into the 8th Street on either Sunday or Monday. It will be shown, on whatever day, at 1:10, 3:20, 5:30, 7:45, 9:55. Call theatre for confirmation of booking.

### FIFTH AVENUE CINEMA (WA 4-8339)

#### PATHER PANCHALI (all week)

Prize-winning Indian film about the life of an ordinary Bengal family. WED, THURS: 1:20, 3:30, 5:40, 7:50, 10. FRI, SAT: 1, 2:50, 4:50, 6:50, 8:50, 10:50. SUN-TUE: Same as Wed, Thurs.

### GRAMERCY (GR 5-1660)

#### THE SEVENTH SEAL (all week)

See comment under Art. WED, THURS: 1:15, 4:15, 7:15, 10:15. FRI, SAT: 1:45, 4:45, 7:50, 11. SUN-TUE: Same as Wed, Thurs.

#### SENECHAL THE MAGNIFICENT (all week)

See comment under Art. WED, THURS: 12, 2:55, 5:55, 8:55. FRI, SAT: 12:25, 3:30, 6:35, 9:40. SUN-TUE: Same as Wed, Thurs.

### LOEW'S SHERIDAN (WA 9-2166)

#### AROUND THE WORLD IN EIGHTY DAYS (all week)

You know—Jules Verne, Mike Todd, David Niven, Cantinflas, and lots of nice geography. ALL WEEK: Part I: 12:20, 3:30, 6:40, 9:50. Part II: 2:20, 5:30, 8:40, 11:55.

## out-of-Village selections

#### A NIGHT TO REMEMBER, Criterion (JU 2-1796)

BELL BOOK, and CANDLE, Odeon (PL 7-8320), Fine Arts (PI 5-6030)

BUCCANEER, Capitol (JU 2-060)

DOCTOR'S DILEMMA, 52nd Street Trans-Lux (PL 3-2434)

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## theatre uptown

### BRIGHT PARTY

by Jerry Tallmer

Like many other people of my generation, I suffer at times from a disease for which there is as yet no name. Let me suggest one: *nostalgia manque*. It is to be de-

## 'TIS PITY SHE'S A WHORE

by JOHN FORD

"The whole play takes fire instantly. It is no idle sensation. It's a progressively absorbing piece of theatre!"

—Brooks Atkinson, N. Y. Times

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—Frances Herridge, N. Y. Post

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## off-broadway theatre

### DIVERSIONS

DOWNTOWN THEATRE  
GR 3-4412

The New Princess Company in a revue by Steven Vinaver that scratches as much laughter as it can from the premise: "Ain't life hell?"

### FAMILY PORTRAIT

ST. LUKE'S LUTHERAN CH.  
CI 6-4866

A revival of the play by Leonore Coffee and William Cowen about Christ's family life in Nazareth. Re-opens January 5 for a run on Thursdays and Fridays only.

### KING LEAR

First production in their new Village theatre of the group formerly called the Shakespearewrights. Opening postponed to Fri., Jan. 2. To be reviewed.

### LOOK BACK IN ANGER

41st STREET THEATRE  
BR 9-3631

The play by John Osborne, revived rather well by Chelsea Productions:

### MANY LOVES

Judith Malina in the world premiere of a play by William Carlos Williams. Direction and sets by Julian Beck, lighting by Nicola Cernowitch. Opening postponed until end of newspaper strike. To be reviewed. Previews this week.

### OF MICE AND MEN

PROVINCETOWN PLAYHOUSE  
GR 7-9894

Art Lund, Leo Penn, Jo Sullivan, Byrne Piven, John F. Hamilton in a musical adaptation of the novel by John Steinbeck. Beautiful acting by all concerned under Jerome Eskow's taut direction; excellent sets; pretty good songs. A show well worth seeing despite, or because of, a certain sense of loss in the narrative.

### SALAD DAYS

BARBIZON PLAZA THEATRE  
CI 7-7000

A British jaunt, with music, down Memory Lane: gentle and attractive.

### THE FAILURES

4TH STREET THEATRE  
OR 4-5710

Albert Salmi, Peggy McCay in a revival of the play by H. R. Lenormand, translated by Whifred Katzin and directed by David Ross. Opened postponed to Monday, January 5. To be reviewed.

### THE MAN WHO NEVER DIED

JAN HUS  
LE 5-6310

A play by Barrie Stavis about Joe Hill, too oversimplified to be relevant.

### THE PLAY OF DANIEL

CHAPEL OF THE INTERCESSION  
AC 2-0700

Repeat of last season's widely heralded Pro Musica production of twelve-century Beauvais Cathedral music drama. Six performances only, January 5-10.

### THE POWER AND THE GLORY

PHOENIX  
AL 4-0525

An adaptation by Dennis Cannan and Pierre Bost from the novel by Graham Greene about the hunt-down of a poor "whiskey"-priest in Communist Mexico. Expert direction by Stuart Vaughan of a cast including Fritz Weaver, Eric Berry, Jack Cannon, Leonardo Cimino, Meredith Dallas, Patricia Falkenhain, Robert Geiringer, Betty Miller, Albert Quinton, Jerry Stiller. Only missing element: the pull and beat of Greene's own words and moods.

### THE QUARE FELLOW

CIRCLE IN THE SQUARE  
CH 3-5646

Lester Rawlins, Roy Poole in Brendan Behan's great play about the execution of a murderer in a Dublin prison; but except for Mr. Rawlins, this department finds the production neither as soft nor as strong as the powerful text.

### THEODORE

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OR 5-1036

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### 'TIS PITY SHE'S A WHORE

ORPHEUM THEATRE  
GR 5-8807

Incest and revenge in the Elizabethan manner, by John Ford, but not as bold in production as it should be.

### and these standbys:

CAPTAIN BRASSBOUND'S CONVERSION (Shaw)  
GRACE AND ST. PAUL'S LUTHERAN CHURCH, TR 7-9301  
HELOISE (Forsyth), GATE THEATRE, OR 4-8796  
IVANOV (Chekhov), RENATA THEATRE, OR 4-3210  
THE BOY FRIEND (Sandy Wilson), CHERRY LANE, CH 2-4468—4491  
THE CRUCIBLE (Arthur Miller), MARTINIQUE THEATRE, PE 6-3800  
THE HAMLET OF STEPNEY GREEN (Kops), Cricket Theatre, OR 4-9305  
THE POTTING SHED (Greene), B'way Cong. Cricket Church, CI 7-0387  
(Sunday afternoons through January 4)  
THE PLAYBOY OF THE WESTERN WORLD (Synge), TARA THEATRE, MU 6-4950  
THE THREEPENNY OPERA (Brecht-Weill), THEATRE DE LYS, WA 4-8782  
TIME OF THE CUCKOO (Laurents), SHERIDAN SQ. PLAYHOUSE, CH 2-9244

defined as an intense if free-floating desire to recapture or revisit that which we never had or experienced in the first place. The most endemic instance would of course be the general emotion today toward the 1920's of those who were only 8 or so, as I was, when the sun was also arising on Jake, Brett, Dick, Nicole, Jay, Daisy, and all the rest of the beautiful and damned; but *nos. mang.* is an ailment which can also touch us in certain localized areas private unto each, and for me there has always been a deep special regret over never having seen the famous early revues of those living legends, BETTY COMDEN and ADOLPH GREEN. And now at last the wheel has some full circle; they are recreating both their early work and their late in a delightful "Party" at the John Golden, and if to watch it is in my case as in strange and slightly disappointing double focus—for I had expected something more caustic, less cordial—it is still with a sense of long delayed fulfillment and much gratitude. I cannot imagine anyone not being made happier by their brisk satires of movies, opera, showbiz, Variety, the Reader's Digest; by their seemingly inexhaustible verve with patter, action, and songs; and by their unfailing if perhaps too charitable deftness at pinpointing an absurdity without pushing the pin all the way bitterly in. Even one of their sarcastic references to Hitler seemed to me, in 1958, to be so mild and fleeting as to make for its own weird inverse nostalgia, and I was better able to

enjoy the enduring savor of such undated skits as the one on the lyrics of movie musicals ("A beautiful girl . . . is . . . a beautiful girl!") or on the film that runs the gamut of bookings from Radio City (" . . . the Music Hall presents, with humble pride . . .") to the Loew's circuit to the art houses (" . . . we take a certain faint pleasure in showing you . . .") to the 42nd Street all-night grinds.

All of this material, which stems from the days when, with Judy Holliday, they were the Revuers at the Village Vanguard, is packed into the first third of their present program. The latter two thirds are routines and songs from the many hit shows Miss Comden and Mr. Green went on to write for Hollywood and Broadway, including the only one (perhaps the best one) in which they themselves appeared: "On the Town." Except for a few of the excerpts from "Billion Dollar Baby" and "Wonderful Town," and a sparkling number from their only failure—a comedy about the Klondike, with music by Saul Chaplin, which flopped while en route from Philadelphia to New York—I found these latter portions less interesting. But the stylishness, vivacity, and charm of the two author-protagonists compensates in many ways throughout for all other wants.

**IT IS AGAINST** the policy of this department to review anything for which reviewer's tickets were not forthcoming. As it happens, I did not put in for review tickets to the City Center Ballet, but now I am going to break policy to say that "The Seven Deadly Sins," which I paid my own way into, is the first real theatre and first real excitement I have experienced anywhere this season. Script by Brecht, score by Weill, heart-stopping German Expressionist sets and costumes by Rouben Ter-Arutunian, blood-raising singing by Lotte Lenya, excellent and in part inspired choreography by Balanchine. The spirit is that of "Threepenny"; the execution is, in my opinion, truer and better. It will be repeated on January 7, 11, 13, 15, 22, and 25, and I unreservedly urge you to try to go.



Roy Schatt

PEGGY McCAY and ALBERT SALMI are the stars of "The Failures," the H. L. Lenormand play which opens in revival at the 4th Street Theatre next Monday, January 5, after a week's postponement. Miss McCay won a Village Voice "Obie" Award for her performance in "Uncle Vanya" at the same theatre in 1955.

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CH 3-4569

This Week: "King Lear," by William Shakespeare, Friday (after a postponement of six days) at the Players Theatre, 115 MacDougal Street.

Next Week: "The Failures," by H. R. Lenormand, Monday (after a postponement of one week) at the 4th Street Theatre; "The Play of Daniel," a medieval music drama, Monday at the Chapel of the Intercession, Broadway and 135th Street; "Family Portrait," by Lenore Coffee and William Cowen, Monday (a re-opening) at St. Luke's Lutheran Church; ("The Man Who Never Died," by Barrie Stavis, re-opened last week at the Jan Hus.)

Also Postponed: "She Shall Have Music," until or on about January 19 at the Actor's Playhouse.

**Emergency Ticket Service:** The producers of 13 off-Broadway productions ("Diversions," "Heloise," "Ivanov," "Of Mice and Men," "Salad Days," "The Boy Friend," "The Crucible," "The Hamlet of Stepney Green," "The Man Who Never Died," "The Playboy of the Western World," "The Quare Fellow," "The Time of the Cuckoo," and "Threepenny Opera") have joined together for the duration of the newspaper strike to make reservations possible to any of their shows by calling OR 7-1010. The same service is available for Broadway productions by calling MU 7-0700.

**Castings:** Owen Herrick into "Playboy of the Western World."

**London Hit:** "Two for the Seesaw," by William Gibson, starring off-Broadway veteran Gerry Judd with Britisher Peter Finch.

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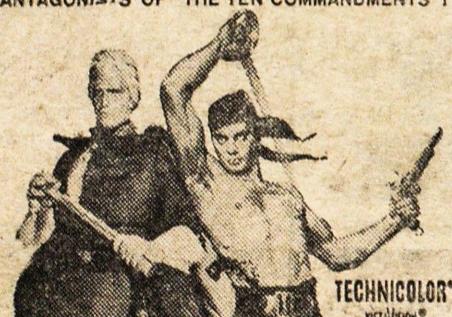
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# This Week in FM

by Ed McLean

There is a small group of reasonably dedicated people in New York FM for whom compensation (if any) is secondary. Some of these may be found in production and administrative jobs. Most, however, are "talent"—the men and women who write and do their own programs.

One of these people is Gideon Bachmann, whose "The Film Art" program may be heard every Sunday at 8 p.m. over WBAI-FM. His weekly half-hour is devoted to interviews with film-makers and performers, reviews of films, and investigations of specific areas of the art of films. In recent months Bachmann has interviewed Frederico Fellini, Jean Renoir, John Huston, Jacques Tati, Fritz Lang, Viveca Lindfors, and others. This Sunday (January 4) he begins a four-broadcast series on unusual music created for the films. Beginning with a program of music from the "silent" films, Bachmann will also feature an entire broadcast of music composed by Charles Chaplin for his "Limelight," "City Lights," "Modern Times," etc. The two concluding programs will investigate "musique concrete" and "artificial music" (music created by drawing a sound track directly onto virgin film with a pen).

Like others on FM, Gideon Bachmann has a full range of interests in addition to his weekly show. One of these is his periodical on films, Cinemages. Bachmann writes, produces, and distributes this at irregular intervals (six issues in a three-year period). "The purpose of Cinemages"—Bachmann says—"is to impart a sense of the cinema's significance as the only new art form since the invention of printing. I try to provide a background of historical and critical facts in order to assist the film-viewer in establishing his own criteria for judging films. By exploring the history and the motivations of the creators of the cinema, Cinemages and other sources may eventually enlarge the audience for a mature screen product." (For subscription information, write to Bachmann at 3951 Gouverneur Avenue, New York 63, or call LO 2-6848.)

Because this is a column on FM, it would be better to leave an examination of Bachmann's highly interesting and informed views on films to Jonas Mekas. One opinion—on experimental film-makers who have gone to Hollywood—is so applicable to broadcasting and other fields that it bears repeating here. Bachmann mentioned a half-dozen directors, famed for their early efforts in film art. Most went to California knowing they would have to scrap their ideas to produce the kind of film the Hollywood moguls wanted. Some vowed they'd make enough money to produce a few "good" films of their own. Few did, according to Bachmann. "Film is an art form. In other fields and in other times, artists have been forced to work at related jobs to make a living while working at their art in spare moments. In other fields—painting, writing, etc.—this is still being done. Only in films are men swallowed up by their pot-boilers."

Registration for the 1959 Class for Beginners in the Study of THE MANDOLIN Conducted by the New York Mandolin Symphony Orchestra, Begins on Monday evening January 5 at 7:30 Apply at 106 East 14th Street, New York, Third Floor

## Program Highlights

Wednesday, December 31

7 p.m. WNYC Masterwork Hour. Special New Year's Eve Concert: Carnaval Overture, Dvorak/dec; Piano Concerto in F, Gershwin/merc; Gaite Parisienne, Offenbach/cap

10 WRFM Classics by Request. Ballet Suite from "Aida," Verdi/camden; Symphony #40 in G Minor, Mozart/entre; Introduction & Allegro for Harp, Ravel/entre

12 midnight WBAI, WNYC, others: special New Year's Eve programs

Thursday, January 1

7 a.m. WNYC Sunrise Symphony. Overture to "Fledermaus," J. Strauss/col; "Burlesca," R. Strauss/vic; "Carousel Waltz," Rodgers/col

9 WHOM, WPAT, WBFM, WHLI Mood music to soothe a New Year's hangover—throughout the day

9 WNYC Masterwork Hour. New Year's Day program, "Calm Sea and Prosperous Voyage," Overture, Mendelssohn/wes; Cantata, #51 "Jauchzet Gott in Allen Landen," Bach/van

"Horoscope" Ballet, Lambert/col; Symphony #1 "Winter Dreams," Tchaikovsky/ur

11 WNYC Spoken Words. Ogden Nash reads his own poems/cae

5 p.m. WNYC Music from the Theatre. Music Man/cap

7:45 WBAI Sports-Cars in Hi-Fi with John Griffin

7:45 WFUV French in the Air. Elementary French

9 WNYC Cooper Union Forum. "Geography and World Affairs," John E. Fairchild

9:30 WKCR Folk Music

Friday, January 2

7 p.m. WNYC Masterwork Hour. Dvorak Symphony Cycle: Symphony #1 in D Major/col; Piano Concerto in G Minor/col; "Scherzo Capriccioso" mere

8 WBAI Here's Morgan

8:30 WNYC Metropolitan Mu-

seum of Art Concert. Budapest String Quartet

9 WHOM Chinese Hour. Cantonese music and chatter

10 WNYC Chamber Music Time. "Trout" Quintet in A, Schubert

/mgm: Cello Sonata in G Major, Sammartini/col

Saturday, January 3

10:15 a.m. WOR EXCELSIOR! WITH VILLAGE VOICE CONTRIBUTOR JEAN SHEPHERD

2 p.m. WCBS Metropolitan Opera. "Cavalleria Rusticana," Mascagni; "Pagliacci," Leoncavallo. Leading roles are sung by Zinka Milanov and Lucine Amara

Continued on page 9

## WEEKEND PRODUCTIONS

### "The Lady's Not For Burning"

By Christopher Fry

Carl Fischer Concert Hall

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Jan. 9, 10, 11, 16, 17, 18  
at 8:30 p.m.

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**FM Program Highlights**

Continued from page 8

5 WNYC French Lyric Theatre. "Le Farce de Maitre Pathelin," Henry Barraud  
5:30 UN WBAI This Week at the UN  
7 WNYC Masterwork Hour. Bruckner program. Symphony # 8 in C Minor/ang

Sunday, January 4

7 a.m. WNYC Sunrise Symphony. Concertino #1 in G. Pergolesi/ang; "Serenade for Strings," Suk (Birth-day)/cap  
10:35 WCBS Invitation to Learning. Beginning of a new 13-week series, "Man and the Law," examining man's theories of law and his conflicts with law. Dr. Lyman Bryson is chairman of the discussions.  
6 p.m. WNYC Folk-Song Festival with Oscar Brand  
8 WBAI The Film Art with Gideon Bachmann

9:35 WOR SON OF EXCELSIOR! WITH VILLAGE VOICE CONTRIBUTOR JEAN SHEPHERD

9:30 WNYC THE PUBLIC ARTS WITH VILLAGE VOICE COL-

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**Battle of Washington Square**

Continued from page 1

the Jack proposal. The hearing, with TV cameras in attendance, proved a big step forward for the "anti-traffic" forces. It brought the Washington Square story to the public at large.

Only a small minority of those who testified spoke in favor of a road through the park. In general, they were representatives of New York University, Washington Square Village, and the local Chamber of Commerce.

**Jack Plan Disguised**

The stellar cast did not, however, win over the City Planning Commission, which handed down on July 16 a compromise decision. They agreed to a 36-foot cut through the park, but with only two lanes of traffic, which would be divided by a 12-foot mall. The mall was immediately attacked by the "anti-traffic" group as a stand-in for a potential third lane, which was just what Mr. Jack wanted.

The JEC realized at that point that their plans were perilously close to disaster. The next stop—the Board of Estimate—was the last one. And to make matters worse, the members of the Board could be expected to defer to the wishes of their fellow-member, Hulan Jack, on an issue that concerned his own borough.

**Paging DeSapio**

It was at this point that the cry-for-action by Mr. DeSapio took on urgency. He had not been heard from since the previous December.

On the DeSapio score, two factors operated in favor of the "anti-traffic" group. There was an election coming up and Mr. DeSapio's old enemies, the Village Independent Democrats, were showing no sign of disappearing from the scene. As a matter of fact they had performed yeoman service in helping to gather 30,000 signatures on petitions.

**Trouble, Maybe?**

Mr. Rubinow warned the Tammany Chief in a letter of July 31 that Assemblyman William F. Passannante's bid for re-election might be "seriously jeopardized" if favorable action were not taken on the "Square" issue.

After an initial period of silence the drumfire of pressure proved effective. The Board of Estimate pushed the issue to the top of its calendar, and Mr. DeSapio agreed to speak personally at the hearing, set for September 18.

**Big Turnout**

The hearing turned out to be even more predominantly weighed on the side of the "anti-traffic" group than the one before the planning commission. Mr. DeSapio, asking that the Square be closed to traffic, made an impassioned plea for human values. He was followed by all the local candidates, Democrats and Republicans, who expressed similar views.

The affair was highly effective, but the decision was yet to come. Mr. Rubinow kept insisting that it be made in good time before the election.

The weeks passed and nothing happened. It was at this juncture that some of the JEC members began to talk "political reprisal." Assemblyman Passannante, the

candidate closest to Mr. DeSapio, was pinpointed for the reprisal.

The view of the "anti-traffic" group was that a "deal" had been made to put a roadway through the park, and that political counter-pressure was the one effective way to upset the arrangement. Mr. Sapiro was the natural choice as counter-weight, being both a Villager and the top Democratic politician.

**Temporary or Permanent?**

Whatever happened behind the scenes the result was that on October 23 the Board of Estimate, at the suggestion of Borough President Jack, instituted a temporary closing of the Square to determine whether it is feasible to take it off the traffic-map, once and for all.

The victory has been a considerable one, but Mrs. Hayes warns, it will not be complete until the present traffic lanes are transferred officially to the Park Department and the buses are taken out of the Square.

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by Bill Manville

SOME passionately anonymous reader of this column (probably some dear old lady) must be worried about my wasted life, because not too long ago I got a couple of tickets to the Opera in the mail, no name. So I went and—don't stop reading, this isn't going to be about the singing, you know.

First of all, when we got there we cruised the Scene. The only other place I've run into people like that was once at a farewell party I crashed when I sneaked into First Class while seeing some of my (third class) friends off on the Queen Mary. Is there a secret tunnel that connects the Met and the Grand Ballroom of the Queen Mary?

This got to be a little enervating (the glints, the glints coming off the wrong side of lorgnettes!), and we made it upstairs to Sherry's—all scarlet walls and rugs, a gorgeous saloon. A lot of movie stars and dukes were in there, having

dinner (something comparable in chic, I suppose, to the people who get their mail sent to them in care of the Monte Carlo Casino, Monaco). We ourselves immediately ordered a brace of bourbons and sat around like we had never done anything else.

Pretty soon, ushers began banging on chimes, and the people got up to go into the auditorium. But as I look around, I see some cats just sitting still, and the millionaire and his diamond-bearer eating at the next table, they're calmly asking the waiter for a desert menu.

So I'm hip right away, and we cool the first act, just sitting there in Sherry's, ordering up a storm of bourbon. When the others are gone, those of us left in there, we don't do anything vulgar like shoot each other congratulatory looks, but we are all aware of each other, and we understand.

Next, the first act is over, and the people come rushing back in (opera must be thirsty work). When the room is full, a guy gets up at a table near the middle of

### THE NOBLE GRAPES AND THE GREAT WINES OF FRANCE

Continued from page 4  
the arts of champagne and brandy—all are presented for the appreciation of the palate.

When venturing to suggest that the Chateau Mouton really should be moved up with the wines of le Premier Cru; when damning the idiots who serve brandy in "footed aquariums"; or when noting that one of the reasons for the great cost of good brandy is that 10 bottles of white wine must be burnt (distilled) to produce one bottle of brandy, M. Simon is at his epicurean best. However, when M. Simon becomes a geographer and a statistician charting the exact boundary demarcations of the various wine regions and listing the number of tonneaux produced in each district, some of the magic vanishes.

There is no need to list the author's qualifications to write about wine, but if there were any doubt, the reader is referred to M. Simon's modest aside that, when gifted on his Golden Wedding in 1950 with a bottle of Chateau Lafite 1869, M. Simon set it aside to rest for four additional years before drinking.

The book is of course accompanied by vintage charts and maps of the various wine regions. But M. Simon has written many times on wine, and so there must be a special reason for this book and for its price of \$15. I suggest it is the color photographs by Mr. Hennell. His full-page pictures of the grapes and wines accurately and invitingly reproduce their exquisite colors. From the deep dark blue of the Merlot and the lighter blue of the Gamay to the greenish white of the Semillon and the Aligote; from the brilliant red of a young wine to the dignified brick red of an old, fine Bordeaux, the colors dazzle the reader and raise an unquenchable thirst.

Vive M. Simon, vive le vin, vive la vie; c'est la même chose!

the floor and begins studying the people like he's all alone studying wallpaper. He's got a piece of paper in his hand, and every once in a while he nods and writes a name down. It was Leonard Lyons, another saloon editor you may have heard of, so I figured, why not, and after ordering another tureen or two of bourbon, I get up, and taking out a pencil and an old subpoena, I begin to look around the room, too, very cool.

But the only name I know in the place is mine, the girl's, and Leonard Lyons'; so I wrote his name down, and now you know he was there, too (my first exclusive!). (I hope it satisfies those critics who keep asking me to put more names in the column.)

Anyway, pretty soon the chimes again, second act, and this time everyone cuts out. But you know, some people follow the fashion, some set it. So I said: "Let's just us stay," and so we did, and we had a lot more to drink, sitting there all alone in that enchanted red-and-gold saloon, acres of mirrors like the ones Marie Antoinette danced in front of, the ceilings gold and dreamy, far away, the bored waiters standing around gossiping and occasionally flicking an ash off a spotless tablecloth. And in the quiet from down the hall, a long way off, someone singing.

(My notes suddenly get blurred here, so I'll quit. If that little old lady sends me any more opera tickets, will she also send along a ball-point pen that writes under bourbon?)

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